ABOUT NIDA

The National Institute of Dramatic Art (NIDA) is a public, not-for-profit company and is accorded its national status as an elite training institution by the Australian Government.

We continue our historical association with the University of New South Wales and maintain strong links with national and international arts training organisations, particularly through membership of the Australian Roundtable for Arts Training Excellence (ARTATE) and through industry partners, which include theatre, dance and opera companies, cultural festivals and film and television producers.

NIDA delivers education and training that is characterised by quality, diversity, innovation and equity of access. Our focus on practice-based teaching and learning is designed to provide the strongest foundations for graduate employment across a broad range of career opportunities and contexts.

Entry to NIDA’s higher education courses is highly competitive, with around 2,000 applicants from across the country competing for an annual offering of approximately 75 places across undergraduate and graduate disciplines. The student body for these courses totalled 166 in 2013.

NIDA is funded by the Australian Government through the Ministry for the Arts, Attorney-General’s Department, and is specifically charged with the delivery of performing arts education and training at an elite level.

NIDA Open’s short course and corporate training programs provide additional training options for students.

The Parade Theatres complex includes five world-class theatre spaces.

NIDA has a highly active program of community engagement which assists in fundraising through private philanthropy and corporate sponsorship.

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215 Anzac Parade
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NIDA
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AUSTRALIAN COMPANY NUMBER
000 257 741

AUSTRALIAN BUSINESS NUMBER
99 000 257 741

CRICOS PROVIDER CODE
00756M

Cover image:
The Red Shoes
(Photograph: Mark Nolan)

NIDA Gala 2013
(Photograph: Maja Baska)
From the CHAIRMAN

It is a great privilege to be writing my first annual report message as NIDA’s Chairman. It has been a pleasure to work closely with Director/CEO Lynne Williams, my fellow Directors, the staff and students during my first months as Chairman.

NIDA continues to make a significant impact on the quality of the dramatic arts in Australia. Our teaching programs adapt and transform in step with international performing arts practice, ensuring that our graduates are industry-ready and that they are prepared to lead within a constantly changing contemporary environment. NIDA will embark on a new phase of expansion in 2014 as we look to extend not only our physical space but our academic offerings, ensuring we maintain our position as one of the leading dramatic arts education providers in Australia and internationally.

In 2013, NIDA students demonstrated their commitment to learning and their emerging talent in a successful production program; in EXPONIDA 2013 showcasing the work across a range of courses; and in the impressive Actors’ Showcase, following which all graduating actors secured employment and began their professional working relationships with leaders in their fields. As an example, our Production students completed secondments with companies as diverse as the Sydney Opera House, Sydney Theatre Company, Kaldor Public Arts Projects, Global Creatures, Victorian Opera, Fourth Wall Events, Disney, Marvel, Cirque du Soleil, Pinchut Opera, Belvoir and events such as Sydney Festival, City of Sydney’s New Year’s Eve festivities and Sydney Mardi Gras.

We were delighted to welcome international music theatre expert, Philip Oust, as our Seaborn, Broughton and Walford Foundation Artist-in-Residence. As well as sharing his extensive practice across the School, Philip also shared the stage with music theatre students at the annual NIDA Foundation Trust Gala. We were also pleased to welcome national guest directors Chris Drummond, Rodney Fisher AM, Tom Wright, David Berthold and Julian Meyrick, and international guest director, Nicholas Bone, all of whom produced challenging and thought-provoking work with the students.

In closing, I wish to thank my predecessor Malcolm Long AM for his strong leadership, for the considerable achievements he attained, and the robust vision he and Lynne Williams shared during his six years as the Chairman and NIDA Board Member. NIDA is a unique organisation with an abundance of talent, commitment and vision. I am proud to build on the achievements to date to pursue NIDA’s mission of excellence, innovation and artistic leadership. I look forward to sharing this journey with you.

Jennifer Bott AO
Chairman

On behalf of the Board, I wish to thank all the staff for their enthusiasm and dedication to NIDA. The success our graduates achieve in the industry both at home and on the international stage is a clear demonstration of our staff’s expertise, guidance and supportive approach to each student’s education at NIDA.

We thank the University of NSW, the Seaborn, Broughton and Walford Foundation, principal partner Seven Network, and our corporate sponsors and philanthropic donors for their generous contributions which ensure the success and growth of NIDA and our students.

In 2013, we acknowledged the passing of artists who made significant contributions to NIDA’s teaching staff and to the education of our students. Renowned milliner Jean Carroll OAM, who passed away in September 2013, shared her vast millinery knowledge with our students throughout her career. I also want to acknowledge Elke Neidhardt AM who passed away in November 2013. Her contribution to NIDA and the passion she held for directing and the theatre was an inspiration to many students, staff and our wider community.

Thanks to the members of the Board of Directors, NIDA Board of Studies and NIDA Foundation Trust, who have shared their expertise and time with NIDA during the past 12 months. In May 2013, we welcomed well-known actor and NIDA alumnus Heather Mitchell to the Board of Directors. I would like to acknowledge the Hon. Justice Kathleen Farrell, Peter Lowry OAM, Ralph Myers and Professor Prem Ramburuth, whose first year of service on the Board ended in May 2013. We are grateful for their continuing service. I would also like to thank Jim Moser for his valuable contribution as his final term concluded at the AGM in May 2013. Board member Judith Isherwood stepped down from her role in December 2013 and I thank her for her input over more than three years.

In closing, I wish to thank my predecessor Malcolm Long AM for his strong leadership, for the considerable achievements he attained, and the robust vision he and Lynne Williams shared during his six years as the Chairman and NIDA Board Member. NIDA is a unique organisation with an abundance of talent, commitment and vision. I am proud to build on the achievements to date to pursue NIDA’s mission of excellence, innovation and artistic leadership. I look forward to sharing this journey with you.

Jennifer Bott AO
Chairman

In 2013, NIDA celebrated its past, affirmed the success of its present and embraced opportunities to grow and meet the demands of the future.

In March, we recognised an important era of Australian theatre history celebrating the 50th Anniversary of the Old Tote Theatre. Featuring an archival exhibition and program of events, the day was well attended by the general public and the wider theatre community. We welcomed actors, directors and writers from the former Old Tote Company and representatives from the contemporary Sydney theatre industry, including John Clark AM, Kim Carpenter AM, Ron Haddrick AM MBE, Jennifer Hagan, Lee Lewis, Ralph Myers, Chris Summers and Andrew Upton. The real and lasting value of the day was the lively discussion and enthusiastic love for theatre shared between the two generations: NIDA students and Old Toters.

In line with NIDA’s four-year plan, 2013 saw significant investments in new education and training programs, and in the quality of facilities and resources to support them. After benchmarking our courses against national and international schools of dramatic art, we made the decision to revisit and refresh all the undergraduate and postgraduate courses. Subsequently we decided to reflect the new approaches to interdisciplinary collaborative practice contained within the new courses in a name change to the internationally recognised degrees: Bachelor of Fine Arts (BFA) and Master of Fine Arts (MFA).

I would like to pay tribute to the NIDA teaching staff for their expertise and commitment over this year in ensuring that the new BFA and MFA courses are among the best in the world. The MFA (Directing) and the MFA (Writing for Performance) were accredited by the Tertiary Education Quality Standards Agency (TEQSA) during the year in readiness for the first year of offer in 2014. BFA courses in Acting, Design for Performance, Technical Theatre and Stage Management, Properties and Objects, Costume and Staging were submitted for accreditation in November 2013 and we expect that this new suite of undergraduate degrees will be ready for 2015.

Throughout the year, staff across the organisation demonstrated their commitment to NIDA, delivering a wide range of projects to support the teaching and learning environment.

In May we celebrated the graduation of our 2012 students and welcomed acclaimed director Neil Armfield AO as our key-note speaker and our guest. As well as celebrating Neil’s contribution to the Australian arts industry, we honoured costume designer Anthony Phillips for his significant work. At the same time we were pleased to present the inaugural Leslie Walford AM Award to graduate Pip Edwards (Acting 2012) to recognise and support her outstanding talent as an emerging artist.

Thanks to the generous support of the Australian Government during the past year, NIDA has expanded its physical infrastructure and digital resources to provide additional space for teaching and learning, as well as access to modern, technologically connected rehearsal and studio spaces. The year featured the first production in our newly refurbished outdoor Aturun Theatre, with the commissioned work ‘Hinterland’, written by NIDA’s former Head of Playwriting, Jane Bodie, and directed by Julian Meyrick.

We continued to work closely with the arts and entertainment industry to ensure our students transition smoothly into employment after graduation. Our industry mentoring programs, networking events and the Australian and international placement programs provide our students with opportunities throughout their course of study to establish professional working relationships with leaders in their fields. As an example, our Production students completed secondments with companies as diverse as the Sydney Opera House, Sydney Theatre Company, Kaldor Public Arts Projects, Global Creatures, Victorian Opera, Fourth Wall Events, Disney, Marvel, Cirque du Soleil, Pinchut Opera, Belvoir and events such as Sydney Festival, City of Sydney’s New Year’s Eve festivities and Sydney Mardi Gras.

We were delighted to welcome international music theatre expert, Philip Oust, as our Seaborn, Broughton and Walford Foundation Artist-in-Residence. As well as sharing his extensive practice across the School, Philip also shared the stage with music theatre students at the annual NIDA Foundation Trust Gala. We were also pleased to welcome national guest directors Chris Drummond, Rodney Fisher AM, Tom Wright, David Berthold and Julian Meyrick, and international guest director, Nicholas Bone, all of whom produced challenging and thought-provoking work with the students.

From the DIRECTOR/CEO
Peter Ivany AM. My thanks to the previous Chair, Andrew Banks who successfully led the NFT for many years and to Peter, whose expert advice and support has already been invaluable as we work towards developing and realising NIDA’s future plans.

Thank you to our principal partner the Seven Network, our sponsors and generous donors who have helped NIDA achieve our many successes in 2013, and given us confidence to take up the major challenges and opportunities in the coming year.

During 2013, we began extensive planning for a new Graduate School. NIDA is currently ranked as the eighth most important school of dramatic art in the world* and in this grouping we are competing with such institutions as Juilliard, Yale and the RADA, all graduate schools, or schools offering a large suite of graduate courses. If we are to continue to measure up internationally, or improve our current positioning, NIDA needs to compete on a level playing field. This means offering a greater range of graduate courses to mid-career professional artists and practitioners providing further opportunities to study, research and create new work within an intensive collaborative and future-focused graduate environment.

During the year, the architectural firm Hassell designed a two-storey Graduate School to be built on top of the existing Rodney Seaborn Library. The Graduate School is expected to provide accommodation for graduate students to study and research in areas such as Creative Producing, Design for Performance, Advanced Acting Techniques, Teaching Voice, Physical and Visual Theatre, and Cultural Leadership. These Master of Fine Arts courses will join the existing MFA courses in Directing and Writing for Performance as we move into the next four year plan cycle.

In a year when we celebrated NIDA past and present and began preparations for an exciting future, it was important to pause and reflect on the continuous evolution of NIDA as it seeks to ensure Australian competitiveness within the international arts and entertainment industry; to ensure that Australian artists, practitioners and entrepreneurs remain at the cutting edge of creativity and innovation; and that Australian voices and Australian stories will continue to be heard across the world and into the future.

Lynne Williams
Director/CEO

As Director, Undergraduate Studies at NIDA, it is my pleasure to report on the past year and the achievements we have shared. These achievements are evident in each of the six separate disciplines as well as through the many collaborative projects undertaken by NIDA undergraduate students.

2013 saw the production of 10 plays, which showcased the talents of NIDA’s Acting, Design, Production, Costume, Staging and Properties students. In term two NIDA Head of Acting Jeff Janisheski directed Kasimir and Karoline; recent directing graduate Kip Williams directed Cloud 9; Chris Drummond, Artistic Director of Brink Productions directed Dissolving Self, a devised work presented at Carriageworks; Rodney Fisher AM directed A Lie of the Mind; and David Berthold, Artistic Director of La Boîte Theatre, directed Cosi. On the strength of this production David scheduled Cosi in his 2014 La Boîte season and invited the designer of the NIDA production, Hugh O’Connor (Design 2013) to join him.

Term four productions included the NIDA commissioned play Hinterland written by our previous Head of Playwriting, Jane Bodie, directed by Julian Merrick. International guest Nicholas Bone joined us from Edinburgh to direct Osama the Hero and Tom Wright joined us to direct Cymbeline. Recent Directing graduates James Dalton and Imara Savage directed Sucking Dublin and Wayneck, respectively.

The success of each production demonstrated clear collaboration, teamwork and skills development – the foundations of NIDA’s teaching philosophy – as well as showcasing the talents of all undergraduate students. Head of Acting, Jeff Janisheski has continued to shape the Acting course in collaboration with his team. At the conclusion of 2013, NIDA’s plan to deliver specialised film and television education across the entire undergraduate program was reflected in the establishment of the Screen Department, led by Head of Screen, Di Drew. 2014 will be a planning and development year in preparation for a rollout of the new program in television and film in 2015 to coincide with the introduction of NIDA’s Bachelor of Fine Arts (BFA) degrees.

The beginning of 2013 also saw the third year Design and Production students working in conjunction with the newly graduated Directors on the Directors’ Graduation Productions’ tour to Canberra, an impressive demonstration of NIDA talent in the nation’s capital. Triple j’s Unearthed competition for emerging Australian bands, led to another fine collaboration between Directing, Design and Production, and a number of Acting students, each team creating a video clip for an Unearthed competition finalist – on a minimal budget. The clips were screened in NIDA’s newly refurbished James Fairfax Foyer for students and staff and later screened on Rage! and YouTube. Once again, the 2013 Director’s Graduation Productions witnessed strong collaboration and invention from the undergraduate students to support the Directors.

Costume students presented an exhibition of their costume research projects, whilst Properties students worked with Playwriting students on a model-based film project, bringing together two arguably disparate disciplines in a fruitful exploration. Similarly, Directing students collaborated with Properties students to devise a series of puppet shows, which they presented together.

2013 marked the addition of a number of talented new staff to the undergraduate program, all of who will add significantly to our teaching expertise. Graham Herstock joined us as Head of Production following a successful seven years at Sydney Theatre Company as the Head of Lighting. Graham has quickly made a notable contribution in restructuring his course including the introduction of a new position, Associate Lecturer (Audio), and we will welcome one of the industry’s bright talents in sound design and composition, Kingsley Reeve to the position in 2014. In late 2013 we announced Gavin Robins as Head of Movement and look forward to him bringing his wealth of industry experience in contemporary movement practice in 2014. Marcelo Zavala-Baeza completed his first year as joint Head of Properties, in partnership with Todd Arthur, adding to the breadth of this course.

It is not possible to discuss the success of 2013 without commenting on the great work ethic and commitment of the teaching and administration staff at NIDA. I would like to give a special thank you to Marcus Kelton, Technical Manager, who concluded his employment at NIDA at the end of 2013. Marcus, whilst not formally part of the teaching program, was quick to offer assistance and was a fount of information to NIDA students, availing all of his many years of industry experience. Finally I would like to acknowledge the passing of Elke Neidhardt AM, who for many years led the second year Design students and Directing students in the annual Opera Project. She was an inspiration to many students and was always on hand to help bridge the pathway for students into the industry. Vale Elke.

Michael Scott-Mitchell
Director, Undergraduate Studies/Head of Design

The Dissolving Self
(Photo: Lisa Maree Williams)
Directing students spent the year immersed in the play production process, enhancing skills and developing their own voice for directing theatre and screen, while the Playwriting program welcomed the distinguished Australian writer Stephen Sewell as the new Head of Writing for Performance. Stephen encouraged an open and multidisciplinary environment designed to extend the range of writing opportunities. For the graduate students the year provided opportunities to hone expertise, broaden knowledge and gain experience working with NIDA’s education and industry partners.

Directing graduates from recent years enjoyed considerable success during 2013: Sarah Giles, Imara Savage and Kip Williams directed main stage shows for Sydney Theatre Company and Sydney Chamber Opera; Paige Ratrarry directed at Griffin Theatre Company; and Mark Grentell released his feature film Backyard Ashes. 2012 Directing Graduates made their impact on Australia’s directing landscape. Phillip Rouse directed the Cocktown Captain Cook re-enactment, working in partnership with the local Indigenous community, and he also directed Rooted (Don’t Look Away) by Alex Buzo and Patrick White’s The Ham Funeral (New Theatre). Derek Walker took on the role of Assistant to the Director for the musical King Kong (Global Creatures) in Melbourne, while also dedicating time to direct NIDA Open’s musical. Harriet Gillies worked as Assistant Director on David Berthold’s The Glass Menagerie (La Boite Theatre Company) and also worked with the Brisbane Festival. Pierce Wilcox continued to work with Sydney Chamber Opera and co-curated a performance night for Griffith Theatre Company. Luke Rogers directed Embers (AIM Dramatic Arts), Fireface (Stories Like These / ATYP), Shoot / Get Treasure / Repeat (ACTT), The Pillowman (New Theatre) and continued as Artistic Director of Stories Like These. Lucas Jervies was appointed Artistic Director of Buzz Dance Company in Perth and his graduation production of Roald Dahl’s The Witches was included in the Malthouse Theatre and Griffin Theatre Company 2013 seasons.

In February, Directing, Playwriting and second year Design students attended the Perth Festival, which set in motion their collaborative process for the year. Students analysed the productions they had seen and exchanged roles as directors and designers to create designs for plays.

In April, Directing students rehearsed their short plays, and in August the Directors and second year Design and Production students worked with triple J to produce six music videos for emerging bands and musicians selected by the radio station’s Unearthed initiative. Another highlight came in July when Directors, Designers and Playwrights worked with Indigenous students at the Aboriginal Centre for Performing Arts (ACPA) in Brisbane, to create self-devised works. One of these works was later re-rehearsed and presented at NIDA with the ACPA cast. Later the Directors worked with National Theatre Drama School in Melbourne and with University of Wollongong students, directing various styles of text. In September, the Directing students worked with third year Acting students on short excerpts from plays, and during October the Directors rehearsed operatic extracts with singers from Opera Australia. In November their NIDA careers culminated in the presentation of the Directors’ Graduation plays. We saw another strong year of applications for the Playwriting course. With more than 30 applicants being interviewed, eight students were chosen for the 2013 cohort – four women and four men. In addition to their major work (the writing of a full length play) the Playwrights undertook other projects, including writing short scripts for collaborative projects with the Properties students and participating with the Directors and Designers in assisting the devised work at ACPA.

Another sign of the course’s growing momentum is the ever-increasing crowds at the Playwriting students’ short play performances. In 2013 Stephen Sewell asked the Playwrights to complete a full-length play, to be submitted for the inaugural NIDA Award. Much of the latter part of 2013 was devoted to preparing for the new Master of Fine Arts in Directing and Writing for Performance degrees, which welcome their first intake of students in 2014.

Egil Kipste
Director, Postgraduate Studies/Head of Directing

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### HIGHER EDUCATION STATISTICS

#### APPLICANTS FOR COURSES COMMENCING IN 2013

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#### STUDENTS BY COURSE AND GENDER IN 2013

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#### FIRST YEAR ENROLMENTS BY STATE IN 2013

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* As of 28 January 2013
** First year of offer
In 2013, NIDA Open provided a wealth of educational experiences through short courses, studios, residencies and customised training in performance, design, production, costume, properties, directing and writing, and many other disciplines.

We continued to provide dynamic and practical skills development, delivered by inspiring tutors in the training techniques for which NIDA is renowned. Our short courses helped participants foster creativity, extend communication skills and build confidence.

Overall 2013 was a significant year of growth, as we provided additional courses and welcomed 18,705 students and clients Australia-wide, delivering courses in Adelaide, Alice Springs, Cairns, Canberra and Perth. We provided flexible learning formats from holiday classes to intensive residencies, offering students at any age or stage of their creative career with a variety of study options.

For our participants, NIDA Open provides the foundational skills and dramatic arts training that is an important first step for any training they wish to pursue in the future, including many participants who go on to apply for NIDA’s higher education degrees.

Throughout the year NIDA Open employed around 450 tutors, many of them NIDA graduates. We also provided valuable work experience and casual employment for NIDA’s higher education students with around 40 working as assistant and trainee tutors. Thank you to our tutors, trainee tutors and assistants for their dedication and commitment.

NIDA Open continued to build relationships with venues and organisations around Australia, such as Taronga Zoo and The Australian Ballet School, to assist in the creation and delivery of dynamic learning activities. We thank all our partner venues for the opportunity to provide NIDA Open courses in their local communities and look forward to working with them next year.

BBC Worldwide and NIDA Open continued to work together on the creation and delivery of popular Doctor Who® themed holiday workshops. Thanks to BBC Worldwide for providing us with exclusive scripts and materials to use as part of the course.

A highlight of 2013 was NIDA Open’s partnership with Samsung Australia for The Shoot. From a nationwide competition with more than 700 entries, 10 talented young people spent a week at NIDA collaborating on the creation of an original short film. They worked closely with NIDA staff and industry mentors, including NIDA alumnus Baz Luhrmann. The finished work entitled The Pilgrim Report premiered at the Sydney Opera House, as part of its 40th anniversary celebrations, to a very warm response.

Throughout the year, NIDA’s Corporate Performance department delivered communication skills training for business professionals across Australia. The establishment of a Melbourne office saw significant growth in the number of participants and courses offered to the Victorian business sector, and we welcomed a dedicated Melbourne-based Business Development Associate to oversee new course offerings and business opportunities.

Mark Gaal
Head of NIDA Open

**NUMBER OF STUDENTS AND CLIENTS IN 2013**

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<th>Category</th>
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Philanthropy and sponsorship play a critical role in ensuring that NIDA’s students are given the chance to shine. Our extended family of donors, sponsors and partners is pivotal to our program of teaching at NIDA, and their generous and committed support of the creative projects that enhance our core activity is greatly appreciated and highly valued.

2013 saw NIDA enter its third year of our principal partnership with the Seven Network. The high regard in which our students are held as they embark on careers in the film and television industry after graduating is testament to the support that the Seven Network has given NIDA, allowing us to operate with professional and industry standard equipment in the Reg Grundy Studio.

The Seaborn, Broughton and Walford Foundation Artist-in-Residence program in 2013 welcomed NIDA alumnus Philip Quast, internationally renowned for his outstanding career in musical theatre. Philip’s work with the students across the year, and his engaging performance at the NIDA Foundation Trust Gala in July was exceptional.

The NIDA Foundation Trust goes from strength to strength. With a new Chair, Peter Ivany AM taking up the helm in April, the Trust had a busy year, supporting the purchase of new technical equipment for the NIDA building, funding NIDA’s annual play commission, the NIDA Foundation Trust Gala in July was exceptional.

The NIDA Foundation Trust goes from strength to strength. With a new Chair, Peter Ivany AM taking up the helm in April, the Trust had a busy year, supporting the purchase of new technical equipment for the NIDA building, funding NIDA’s annual play commission, Hinterland by Jane Bodie, and assisting with the costs of taking the 2012 Directors’ Graduating Productions on a successful tour to Canberra.

The NIDA Bursary program maintains its key position, underpinning much of the activity the Trust undertakes. Through the support of many generous donors, both current and past, NIDA’s Bursary program again provided cost-of-living bursaries to more than 80 students.

2013 saw the inaugural year of the NIDA Production Fund, a new initiative giving donors the opportunity to support the staging of NIDA’s student productions. The additional funding ensures that NIDA’s exemplary production standards and performances can be maintained and enhanced. Once again, the 2013 Production season demonstrated NIDA’s continued commitment to the importance and high quality of practical learning experiences for NIDA’s students. We thank our NIDA Production Fund donors for their valuable support.

The NIDA Foundation Trust Gala in July 2013, held in the Nancy Fairfax Foyer of NIDA’s Parade Theatres, was a glitzy success with the support of key sponsors Seven Network, Bulgari, Aria Catering and Net-A-Porter. NIDA’s guests throughout the year enjoyed beverages on behalf of Tempus Two and Little Creatures, and the long-standing partnership with Dendy Cinemas and Icon Film Distribution saw another highly successful NIDA Week at Dendy’s Sydney cinemas.

Following the sad passing in 2012 of Keith Bain OAM, the NIDA Foundation Trust was pleased to award the inaugural Keith Bain OAM Scholarship in Movement to Troy Honeysett (Acting 2013), acknowledging Troy’s interest and talent in movement.

We are grateful to all those who offered support in 2013 to help NIDA achieve its creative goals, and acknowledge the ongoing commitment of the directors of the NIDA Foundation Trust. I extend special thanks to Andrew Banks who concluded his 10 year tenure as the NIDA Foundation Trust Chair in April. Andrew’s enthusiasm and vere saw the Trust embark on a number of major initiatives with significant fundraising success.

Elizabeth Nicoll
Head of Development

NIDA Parade Theatres

The NIDA Parade Theatres program continues to grow in both variety and quality. In 2013 the venue increased access to industry and the general public through an exciting program of free and ticketed events. As a result, the NIDA Parade Theatres are increasingly being recognised as a venue for innovation and new voices in the performing arts.

The Parade Playhouse hosted a number of high-calibre productions including Sydney Chamber Opera’s production of Climbing Toward Midnight directed by NIDA graduate Nette Yashchin, and Will O’Rourke’s production of Moving Parts by David Nobay starring NIDA graduates Colin Friels and Josh McCorville with NIDA graduate Nicholas Rayment as Lighting Associate to Russell Boyd.

Phyl Crew, LocoRoco and Urban Dance Centre also brought the Parade Playhouse to life with some of Sydney’s leading dance talent and Dreamingful Productions presented the world premiere of a new musical ATOMIC. Overall, in 2013 ticket sales for the Playhouse program more than doubled from the previous year.

The 2013 NIDA Independent Program comprised four productions in the Parade Studio: I Know There’s A Lot Of Noise Outside But You Have To Close Your Eyes devised by Im Tiring to Kiss You, Set by Sam Awell, Shopping and F**king by Mark Ravenhill and A Sign of the Times by Steven L Helper which had received development support through NIDA Independent in 2012. The program also supported the development of eight new works by emerging theatre makers through the Creative Development Program.

NIDA’s free forum programs continued in 2013 beginning with a powerful discussion about the role of the playwright in social discourse with ABC presenter Richard Glover in conversation with American writers Stephen Yockey and Carson Kreitzer.

Kristine Landon-Smith (NIDA Lecturer in Acting and former Artistic Director of the UK’s Tamasha Theatre Company) was joined by Lydia Miller, Jane Harrison and Nakkiah Lui to discuss the Indigenous arts landscape. NIDA also welcomed hundreds of alumni and theatre aficionados to the Parade Theatres to the 50th birthday celebration of the Old Tote Theatre Company.

The Parade Theatre continues to be a venue well-suited for major conferences and corporate events. This year we hosted seminars for Key Person of Influence, The Fortune Institute, Commonwealth Bank and The Executive Connection. The venue also hosted the APRA 2013 ART Music Awards and was used to great effect as a location for Shine Australia’s So You Think You Can Dance – Top 100.

The venue furthered its strong and long-standing relationship with primary and high school students with the venue setting the stage for Arts North Drama Festival, the Department of Education’s National Connections production, Waikiki, and productions for Randwick High School, McDonald College and Reddam House.

Johanna Mulholland
Producer, NIDA Parade Theatres

Left: NIDA Writers 2013
(Photo: Charles Davis)
Below: NIDA Gala 2013
(Photo: Maja Baska)
The transformation of NIDA’s buildings, student and staff facilities, and business, teaching, learning and venue technologies continued during 2013. The NIDA buildings are owned by the Australian Government and in 2013, the Office for the Arts, now known as the Ministry for the Arts, provided support, advice and funding for the annual Capital Works Program to prolong the economic life of and enhance the NIDA buildings.

A major space utilisation, modernisation and planning study by the NIDA Board of Directors conducted in 2011-2012 provides guidance for a structured approach to space and technological improvement decisions, and for protecting the Commonwealth’s investment in both the physical infrastructure and performing arts education and training at NIDA.

During 2013, use of the existing building’s footprint and envelope was intensified by improving areas identified in the study. This included the area above the James Fairfax Foyer being transformed into four studios available for classes, research and experimentation in the performing arts. The new studios are proving to be both versatile and successful. This project also simultaneously resolved building deterioration and obsolescence issues including roofing, foyer finishes, fire systems, weather protection and building automation.

In other parts of NIDA, the Australian Government funded minor improvements to Production and Properties student classrooms and to the administration offices. A number of teachers’ offices are now air conditioned for the first time and both Design and Properties students now have access to specialist laser cutting and 3D printing tools. Other works under the Program related to general replacement (theatre seating), safety (access to Parade Theatre lighting booms), security and statutory compliance (disability lift access and emergency systems), and improvements in management of energy costs.

In 2013, planned upgrades to existing and new teaching and learning digital, theatre and information technologies, largely funded by the Australian Government in 2012, were further developed, enabling staff and students to explore new digital creative and pedagogical opportunities.

Every classroom, rehearsal room, reading room, workshop, theatre and studio now has access to live media and internet content. Through the eLearning platform, NIDALearn, lectures were recorded and streamed to students, and live digital video conferencing and forums with national and international institutions occurred for the first time. Live-streaming of undergraduate and graduate student productions to staff and students was transmitted for the first time, under the NIDALive banner. The growth in technical infrastructure and audio visual resources is also supporting commercial clients and hirers in NIDA’s venues.

The NIDA Foundation Trust generously funded new technology acquisitions with the themes of eLearning (digital capture/play content) and interconnectivity and access to digital content (digital equipment for the four new studios, and the installation of a digital service in design, properties and costume rooms). NIDA’s Capital Asset funding permitted replacement of a range of out-dated audio visual equipment and sewing equipment, classroom and office furniture, in addition to funding the learning management system software and technical production management software for students, a complete set of hand-tools for Properties students, and the first pieces of new furniture for a refreshed look in the Parade Theatres foyers.

IT server and network infrastructure and equipment were expanded to accommodate the new studios, multimedia management, new staff positions, and support for the new Melbourne office. Reflecting the growth in the use of technology at NIDA, over 500 student and staff personal devices are now connected to NIDA’s wireless network without any significant growth in the number of users. The customer relationship management and course management database projects were inflated during the year to replace a redundant legacy database and to drive business improvement efficiencies.

I would like to acknowledge the staff in NIDA’s Technical, Information Technology and Facilities Departments and the Operations Contracts Manager for their contribution in helping meet the expanding role of technology in education and new spaces, resources and venues at NIDA.

Allan Morgan
Director, Operations
KASIMIR AND KAROLINE
By Ödön von Horváth
Directed by Jeff Janisheski
7-8, 11-14 June
Parade Studio
CAST
Kasimir
Brendan Doidds
Karoline
Charlotte Cashion
Scházinger
Charles Wu
Markl Franz
Thussa Loelwage
Erna
Emale Ugulave
Rauch
Thomas Fidd
Speer
Shiv Pakkar
Eli
Jessica Vickers
Maria
Emily Havea
Master of Ceremonies
Emily Havea
PRODUCTION TEAM
Director
Jeff Janisheski*
Set/Props Designer
Christopher Pitcairn
Designer
Isabel Hudson
Costume Designer
Catherine Sivole
Costume Assistant Designer
Anthony Spinaze
Production Stage Manager
Wei Ning Ho
Deputy Stage Manager
Brittany Jones
Assistant Stage Managers
Catherine Studley
Head Electrician/ Operator
Aaron Ng
Technical Assistant
Kirsty Walker
Sound Designer/ Operator
Adam Smith
Sets Supervisor
Lynsey Brown*
Properties Supervisor
Ellisha-Paris James
Properties Assistant
Emily Adnoff
Costume Supervisor
Krystal Giddings**
Costume Crew
Sophie Cameron**

COSI
By Louis Nowera
Directed by David Berthold
8, 11-15 June
Parade Space
CAST
Lewis
Duncan Ragg
Lucy/Julie
Sophie Kesteren
Nik/Justin/Zac
Matthew Preddy
Roy
Skyler Ellis
Henry
Jack Ellis
Doug
 Govinda Rosar
Cherry
Xanthe Paige
Ruth
Georgia Wilkinson-Derums
PRODUCTION TEAM
Director
David Berthold**
Set/Props Designer
Hugh O’Conner
Costume Designer
Hugh O’Conner
Costume Assistant Designer
Renata Andre
Production Stage Manager
Caitlin Chaffeld
Deputy Stage Manager
Fraser Orrid
Assistant Stage Manager
Jack Thompson
Assistant Director
Dominic Mercer**
Lighting Designer
Vanessa Martin
Head Electrician/ Operator
Bridget McCluskey
Technical Assistant
Joshua Broadbelt
Sound Designer
Laurie Schrabe
Sets Designer
Robin McCarty**
Sets Supervisor
Lynsey Brown*
Sets Crew
Henry Tier
Properties Supervisor
Ellisha-Paris James
Properties Assistant
Emily Adnoff
Costume Supervisor
Benjamin Parkins
Costume Crew
Bianca Clark
SOPHIE CAMERON**

CLOUD 9
By Caryl Churchill
Directed by Kip Williams
19-22, 24 June
Parade Theatre
CAST
Clive/Cathy
Matthew Pearce
Betty/Edward
Nicholas Hlatt
Joshua/Gerry
Christian Chariou
Edward/Betty
Sarah Jane Kelly
Maud/Victoria
Zoë Janzen
Ms Saunders/Ellen/Lin
Lily
Newbury-Freeman
Harry Bagley/Martin
Robert Collins
PRODUCTION TEAM
Director
Kip Williams**
Set/Props Designer
Elizabeth Gadsby
Costume Designer
Laura Anna Lucas
Costume Assistant Designer
Jeremy Allen
Costume Assistant
Renata Andre
Production Stage Manager
David Cherie
Deputy Stage Manager
Emily Milne
Assistant Stage Manager
Gail Newbury-Freeman
Technical Assistant
Jennifer Parsonage
Technical Assistant
Kathryn Shaw
Technical Assistant
Sally Widdell
Technical Assistant
Gillian Boreham
Technical Assistant
Ryton Shaker
Technical Assistant
Bradley Barrack
Lighting Designer
Heidi Elecrician
Head Elecrician/ Operator
Ross Graham**
Technical Assistant
Sarah Haddrell
Technical Assistant
Gemma Rowe
Sets Supervisor
Tony Pierce*
Properties Supervisor
Luke Brooks
Properties Crew
Alexander Creaci
Costume Supervisor
Christie Milton
Costume Crew
Donna Phibbs
Edwina James

THE DISSOLVING SELF
Devised by Chris Drummond, Susan Rogers and the Company
Directed by Chris Drummond
19, 21-22, 24-26 June
Carriageworks (Eveleigh)
CAST
Benjamin Wincks
Devon Terrel
Eleanor Stankiewicz
Lauren Pegus
Lucy Goleby
Olivia Charalambous
Troy Honeysatt
PRODUCTION TEAM
Director
Chris Drummond**
Set/Props Designer
Jacqueline Schofield
Costume Designer
Becky Dye Tevenen
Costume Assistant Designer
Stephanie Howe
Writer
Susan Rogers**
Production Stage Manager
Joshua Vozzo
Deputy Stage Manager
Ben Redford
Assistant Stage Manager
Grace Benn
Lighting Designer
Alexander Birgla
Head Electrician
Ross Graham**
Technical Assistant
Aden Brown
Sound Designer
Gemma Rowe
Sets Supervisor
MrR Constructions**
Properties Supervisor
Ellisha-Paris James
Properties Assistant
Emily Adnoff
Properties Crew
Joanna Gust
Costume Supervisor
Robyn Murphy
Costume Crew
Rosalee Bolland

A LIE OF THE MIND
By Sam Shepard
Directed by Rodney Fisher AM
20, 22, 24-25 June
Parade Playhouse
CAST
Jake
Joel Jackson
Frankie
Jason Kos
Bath
Emma Playfair
Mike
Michael McStay
Lorraine
Vanessa Cole
Sally
Emily Eiskell
Baylor
Rupat Rainier
Meg
Kate Williams
PRODUCTION TEAM
Director
Rodney Fisher AM**
Set/Props Designer
Georgia Hopkins
Costume Designer
Georgia Hopkins
Costume Assistant Designer
Madeline Hoy
Composer
Max Lyandvert**
Production Stage Manager
Brenna Connor
Deputy Stage Manager
Eva Woodbrooke
Assistant Stage Manager
Gin Rosse
Assistant Stage Manager
Ray Pitman
Lighting Designer
Tom Stanton
Head Electrician
Chris Page**
Technical Assistant
Gaby da Mesa
Assistant Stage Manager
Aleixa Thorne
Sets Supervisor
Tony Pierce*
Sets Crew
Ryan Drum
Properties Supervisor
Ashley Kennedy
Properties Crew
Jason Lowe
Costume Supervisor
Renata Besil***
Costume Crew
Jacqueline Lucey

* NIDA Staff
** Guest Artist
*** NIDA Staff

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STUDENT PRODUCTIONS 2013

Images from L to R:
Kasimir and Karoline
(Photograph: Lisa Maree Williams)
Cosi
(Photograph: Lisa Maree Williams)
Cloud 9
(Photograph: Lisa Maree Williams)
The Dissolving Self
(Photograph: Mark Nolan)
A Lie of the Mind
(Photograph: Olivia Martin-McGuire)
SUCKING DUBLIN
By Enda Walsh
Directed by James Dalton
11-12, 15-19 October
Parade Studio

HINTERLAND
By Jane Bodie
Directed by Julian Meyrick
14-19, 22 October
Parade Aruim

CYMBELINE
By William Shakespeare
Directed by Tom Wright
15-19, 22 October
Parade Playhouse

OSAMA THE HERO
By Dennis Kelly
Directed by Nicholas Bone
17-18, 21-25 October
Parade Space

WOYZECK
Based on the play by Georg Büchner
Translated by Robert Wilson
Music and Lyrics by Tom Waits and Kathleen Brennan
Directed by Imara Savage
Musical direction by Andrew Ross
16-19, 21-22 October
Parade Theatre

CAST

CAST

CAST

CAST

CAST

PRODUCTION TEAM

PRODUCTION TEAM

PRODUCTION TEAM

PRODUCTION TEAM

PRODUCTION TEAM

PRODUCTION TEAM

PRODUCTION TEAM

PRODUCTION TEAM

PRODUCTION TEAM

PRODUCTION TEAM

CREDITS

Hinterland is a NIDA commissioned support by the NIDA Foundation Trust

Hinterland (Photo: Lisa Maree Williams)
Cymbeline (Photo: Mark Nolan)
Osama the Hero (Photo: Mark Nolan)
Woyzeck (Photo: Lisa Maree Williams)
PROGRAM A

THE PROS AND CONS OF BREATHING
By Zoe Cooper

CAST
Kip Hart  Brian Hart  Sarah Hart  Maddie Rogers/ Carly Winfield  Emma Richardson  Gary Douglas/ Giovanni Šapinoro  John Addison

Trish Ross  Harry Collins  Clint Ross  Gary 'Turk' Turkell  Matilda Ross/Sophie  Lucy Armstrong/Cate  Eva Ross  Ms Carlton/Sergeant  Whitney Richards

Bec Barbara**  Alan Chambers**  Jack Ellis  Matt Hardie**  Brenda Hartley**  Maive  MacGregor**  Katherine Moss**  Oliver Wenn**

PROGRAM B

THE ADVENTURES OF WONDERBAY THE TERRIBLE: THE BATTLE OF THE BOUNCER DEMON IN THE BAY OF BYRON
By Kate McDowell

CAST
Kate  Kate McDowell

With special thanks to Rose Marman, who contributed as Collaborator and Reading Director

PROGRAM C

RANJINI ROSE
By Fregmonto Stokes

CAST
Anton Peires  Shiv Palekar  Ross Midgley  Thomas Pidd  Rose Dobkins  Georgia Wilkinson-Derums  Ranjini Samveza  Emily Havea  Susheela Peires  Kristy Best**

BETTER ON LONG-WEEKENDS
By Lewis Treston

CAST
Reagan Kelly  Xanthe Paige  Oliver Kelly  Kristy Kelly  Ewan Kelly  Hugh Roda  Guy Nicholson  Bianca Matsumoto  Xantha Paige  Nicholas Hasemann  Emily Cant**  James Raggatt  Skylar Ellis  Govinda Roser  Becky James**

** Guest Artist

WRITERS 2013

28-31 October
2 November

22 23

Images clockwise from top left:
The Pros and Cons of Breathing (Photo: Charles Davis)
Teeth 2 Tail (Photo: Zoe Knight)
The Adventures of Wonderbabe the Terrible (Photo: Charles Davis)
Death Junkie Disco (Photo: Charles Davis)
Ranjini Rose (Photo: Zoe Knight)
Better on Long-Weekends (Photo: Zoe Knight)
Spells for Adolescents (Photo: Charles Davis)
Something More Than Night (Photo: Charles Davis)

Words clockwise from top left:
The Pros and Cons of Breathing (Photo: Charles Davis)
Teeth 2 Tail (Photo: Zoe Knight)
The Adventures of Wonderbabe the Terrible (Photo: Charles Davis)
Death Junkie Disco (Photo: Charles Davis)
Ranjini Rose (Photo: Zoe Knight)
Better on Long-Weekends (Photo: Zoe Knight)
Spells for Adolescents (Photo: Charles Davis)
Something More Than Night (Photo: Charles Davis)
THE SHEWING UP OF BLANCO POSNET

By George Bernard Shaw
Directed by Constantine Costi

CAST
Ms Trevelle  Anna Maria Belo**
Florentina  Kerri Anne Greenland**
Steve  Christopher Harley**
Christina  Erica Lovelock**
Laurence  Thomas Pidd
Cynthia

MUSICIANS
Flute  Aaron Rothmunder**
Piano  Christopher Harley**
Brass  Aaron Rothmunder**
Drums/Percussion  Shaun Talting**

CREATIVE TEAM
Director  Constantine Costi
Sets/Props Designer  Charles Davis
Costume Designer  Emily Barr
Lighting Designer  Adam Smith
Sound Designer  Lauren Schwabe
Dramaturgs  Mary-Anne Gifford**
Frederick Stoker**

THE RED SHOES

Adapted and originally created by Emma Rice
Poems by Anna Maria Murphy
Directed by Elise Edgerton-Till

CAST
Preachers Wife/ Shannon Ashby**
Gentleman  Miranda Daughtry
Lady Lydia  Katherine Moseley
Old Woman/Priest  Alex Norton**
Butcher/Angel  Duncan Reag
Soldier/Shoemaker  Charles Wu
MUSICIANS
Organ  Drew Woodrose**
Violin  Olga Solar**
Clarinet  Pip Dracakis**
Flute  Andrew Humphries**
Piano  Christopher Harley**

CREATIVE TEAM
Director  Elise Edgerton-Till
Musical Director  Kurt Pfeifer**
Choreographer  Charlotte Henery
Costume Designer  Rachel Gifford
Lighting Designer  Adam Smith
Sound Designer  Kevin Lawton
Dramaturg  Kate McDowell**

** Guest Artist
EXECUTIVE
Director / Chief Executive Officer
Lynne Williams
Executive Officer
Rita Mastrantone

TEACHING PROGRAM
Director, Undergraduate Studies/Design
Michael Scott-Mitchell
Director, Graduate Studies/Directing
Egil Kipiste

Heads of Departments
Acting
Production
Nick Day
Staging/Production Management
Jeff Janisheski

Heads of Discipline
Costume
Fiona Reilly
Screen
Di Drew
Movement
Andrew Ross
Music
Dr David Fenton
Performance Practices
Todd Arthur
Properties
Marcello Zavala-Baeza

TEACHING PROGRAM (Melbourne)
Director, Undergraduate Studies/Design
Michael Scott-Mitchell
Director, Graduate Studies/Directing
Egil Kipiste

Heads of Departments
Acting
Production
Nick Day
Staging/Production Management
Jeff Janisheski

Heads of Discipline
Costume
Fiona Reilly
Screen
Di Drew
Movement
Andrew Ross
Music
Dr David Fenton
Performance Practices
Todd Arthur
Properties
Marcello Zavala-Baeza

NIDA OPEN
Head, NIDA Open
Director / Chief Executive Officer
Lynne Williams
Business Manager
Polly Bett
Business Development Manager, Corporate Performance
Jenevieve Chang
Senior Course Manager
Jane Newton
VET Manager
Annabel Grundy
Operations Manager
Kellei Mackereth
Course Manager, Schools
Troia Ryan
Course Manager, 2 to 12 yrs
Daniel O’Dempsey
Course Manager, 12 to 18 yrs
Rhea Walker
Course Manager, Corporate Courses
Sean Hall
Course Manager, Corporate Courses (Melbourne)
Lynne Lee
Operations Coordinator
Isabella Durwin
Glen Services Coordinator
Richard Moore
Corporate Courses
Kate Finn
Administrative Officer
Lauren Boustanian
Administrative Assistants
Rosanna Robinson

MARKETING
Head, Marketing
Elizabeth Nicoll
Head, Special Projects
Luc Knight
Marketing Manager
Phillipa Zinges
Online Marketing Coordinator
Boronia Mooney
Marketing Administration Assistant
LucyKnight

COMMUNICATIONS
Head, Communications
Elizabeth Nicoll
Publicity & Communications Executive
Luc Knight

DEVELOPMENT
Head, Development
Elizabeth Nicoll
Development Officer
Luc Knight
(Corporate Partnerships and Grants)
Development Officer
(Alumni and Donors)

PARADE THEATRES
Producer, Parade Theatres
Johanna Mulholland
Associate Producer
Skye Kumbel
Front of House Coordinator
David Di Clementi
Box Office Coordinator
Peter Thornton
Receptionists
Jennifer Batman
Adriane White

LIBRARY AND ARCHIVES
Librarian
Ross Bruzzone
Assistant Librarian
Gracie Sagud
Assistant Librarian
Liana Piccoli
Assistant Librarian
Elizabeth Smith
Archives and Records Manager
Julia Mart

NIDA OPEN, MARKETING, COMMUNICATIONS, DEVELOPMENT AND PARADE THEATRES
Director, Business Development
Dustin Lockett

LIBRARY AND ARCHIVES
Librarian
Ross Bruzzone
Assistant Librarian
Gracie Sagud
Assistant Librarian
Liana Piccoli
Assistant Librarian
Elizabeth Smith
Archives and Records Manager
Julia Mart

STAFF
As of 1 February 2014

THE BOARD OF DIRECTORS
The role of the Board is to:

a) Direct and guide NIDA’s strategic direction
b) Appoint the Director (who shall carry out the functions of a Chief Executive Officer)
c) Maintain and enhance NIDA’s role as a centre of excellence in the performing arts
d) Monitor and maintain the financial integrity and viability of the Company.

The Constitution provides for between five and 15 Board members including one nominee of the University of New South Wales, a nominee of the SBW Foundation, the Director of NIDA and the Chairman of the Board of Studies (ex-officio). The Board meets at least three times a year. Board Members are elected to hold office for a three-year term and for no more than two consecutive terms.

2013 BOARD MEMBERS
Mr Malcolm Long AM, Chairman until 20 May 2013
Ms Jennifer Bott AO, Chairman from 20 May 2013
Ms Virginia Braden OAM
Mr Bruce Cutter, Chair Audit, Finance, Remuneration and Administration Committee
Mr Kim Dalton OAM

Ms Heather Mitchell, from 20 May 2013
Prof Elizabeth More, AM Chair Board of Studies
Mr James Moser, until 20 May 2013
Mr Ralph Myers

Mr Malik Long AM, Chairman until 20 May 2013
Ms Jennifer Bott AO, Chairman from 20 May 2013
Ms Virginia Braden OAM
Mr Bruce Cutter, Chair Audit, Finance, Remuneration and Administration Committee
Mr Kim Dalton OAM

Memorial and Honourary Governor
Hon Justice Kathleen Farrell
Ms Lynne Williams

THE GOVERNANCE AND NOMINATION COMMITTEE
The Governance and Nomination Committee is responsible for the selection and nomination to the Board of persons who could be considered as Board Members, the review of the performance of the Director and for succession planning.

THE GOVERNANCE AND NOMINATION COMMITTEE 2013 COMMITTEE MEMBERS
Mr Malcolm Long AM, Chairman until 20 May 2013
Ms Jennifer Bott AO, Chairman from 20 May 2013
Mr Bruce Cutter

Professor Elizabeth More AM

MEMBERS, LIFE GOVERNORS AND PATRONS
The Board Members appoint Life Governors and Patrons who provide NIDA with advice and assistance as may be sought from time to time.
FINANCIAL REPORT

Financial Report
The National Institute of Dramatic Art
ABN 99 000 257 741
Year ended 31 December 2013

CONTENTS OF DIRECTORS’ REPORT

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DIRECTORS’ REPORT

For the year ended 31 December 2013

The directors present their report together with the financial report of The National Institute of Dramatic Art (“NIDA”) for the year ended 31 December 2013 and the auditor’s report thereon.

1. Directors

The directors of NIDA at any time during or since the end of the financial year are:

Jennifer May Bott AO
Chairman from 20 May 2013
Professional mentor, arts manager and consultant
Chair, Australian Festival of Chamber Music
Special Adviser, National Portrait Gallery of Australia

Malcolm William Long AM LLB, FAICD
Chairman until 20 May 2013
Principal, Malcolm Long Associates Pty Ltd
Director, Broadcast Australia Group
Chairman, Advisory Committee, Australian Centre for Broadband Innovation
Member, Advisory Board, Network Insight Group
Chairman and Non-executive Director from 15 May 2007 until 20 May 2013

Virginia Margaret Braden OAM, BA
Non-executive Director
Member of the Audit, Finance, Administration and Remuneration Committee
Director since 25 May 2010

Bruce Kelvin Cutler BCom, LL.B
Non-executive Director
Director, OzHarvest Ltd
Chairman of the Audit, Finance, Administration and Remuneration Committee
Director since 25 May 2010

Kim Maxwell Dalton OAM, BA, Grad Dip Arts Mgt, GAICD
Non-executive Director
Chairman Freewey Pty Ltd
Chairman, Asian Animation Summit
Member of the UNSW Board of Studies
Member of the NIDA Board of Studies
Director since 25 May 2010

Hon Justice Kathleen Farrell
Non-executive Director
Judge of the Federal Court of Australia
Director, Fred Hollows Foundation
Director since 24 May 2012

Judith Olive Isherwood BDA
Non-executive Director
Chief Executive, Arts Centre, Melbourne until November 2013
Director from 25 May 2010 to 4 December 2013

Peter Ernest Lowry OAM LLB
Non-executive Director
Businessman and lawyer
Board member, Sydney Harbour Federation Trust
Board member Sydney Harbour Foreshore Authority
Board member, Planning Research Centre, University of Sydney
Board member, Ensemble Theatre
Chair, Seaborn Broughton and Walford Foundation
Chair, Transport Heritage NSW Limited
Director since 14 July 2012

Richard Garry McQuinn BDA, LLB MBA
Non-executive Director
Managing Director, Nullabor Productions Ltd
Director, Priscilla On Stage Inc.
Director, Glass Darkly Ltd
Director, RGMedia Ltd
Director, The Charlie F Project Ltd
Director since 26 May 2009

Heather Mitchell
Non-executive Director
Actor
Member, Prince of Wales Hospital Cancer Survivors Centre Advisory Board and Consumer Panel
Director since 20 May 2013

Elizabeth Agnes More AM, BA (Hons.), Grad Dip Mgt, MComm, Law, PhD
Non-executive Director
Executive Dean and Professor, Faculty of Business Australian Catholic University
Director & Chair, Ausdance NSW
Chair of the Board of Studies
Director since 26 May 2009
4. Principal activities

NIDA’s principal activity in the course of the financial year was to select, educate and train talented people in preparation for a range of professional careers in the arts and entertainment industry. NIDA’s Open Program offers courses for young people and the Corporate Program has developed courses specifically for business. NIDA’s theatres continue to be offered for hire to the general public.

There were no significant changes in the nature of the activities of NIDA during the year.

5. Operating and financial review

Overview of NIDA

The deficit for the financial year was $792,764 (2012: deficit of $471,172). The Open and Corporate Programs provided a surplus of $2,077,288 (2012: $1,852,962). Without these programs NIDA would have incurred a deficit of $2,870,052 (2012: $2,324,134).

Significant changes in the state of affairs

In the opinion of the directors, there were no significant changes in the state of affairs of NIDA that occurred during the financial year under review not otherwise disclosed in this report or the financial statements.

6. Events subsequent to reporting date

There has not arisen in the interval between the end of the financial year and the date of this report any item, transaction or event of a material or unusual nature likely, in the opinion of the directors of NIDA, to affect significantly the operations of NIDA, the results of those operations, or the state of affairs of NIDA, in future financial years.

7. Likely developments

NIDA will continue to select, educate and train talented people in preparation for a range of professional careers in the arts and entertainment industry, in addition to developing its commercial activities.

NIDA will commence building a graduate school in October 2014, following council DA approval. The new graduate school will be housed within a planned two-storey extension, built above the existing Rodney Seaborn Library, and will accommodate the existing Masters of Fine Arts (MFA) students and provide space for additional MFA courses currently in development. Funding for the project will be provided by the Australian Government and through fundraising by NIDA and the NIDA Foundation Trust.

8. Environmental regulation

NIDA is not subject to any significant environmental regulation under Commonwealth or State legislation.

9. Indemnification and insurance of officers and auditors

Indemnification

NIDA has agreed to indemnify the directors of NIDA against all liabilities to another person (other than NIDA) that may arise from their position as directors of NIDA, except where the liability arises out of conduct involving a lack of good faith.

Insurance premiums

Since the end of the previous financial year NIDA has paid an insurance premium in respect of directors’ and officers’ liability for current and former directors and officers, including executive officers of NIDA. In accordance with the underwriters’ instructions the amount of the premium has not been disclosed.

10. Lead auditor’s independence declaration

The Lead auditor’s independence declaration is set out on page 49 and forms part of the directors’ report for the financial year 2013. This report is made with a resolution of the directors:
THE NATIONAL INSTITUTE OF DRAMATIC ART
STATEMENT OF COMPREHENSIVE INCOME
For the year ended 31 December 2013

<table>
<thead>
<tr>
<th>Note</th>
<th>2013</th>
<th>2012</th>
</tr>
</thead>
<tbody>
<tr>
<td>Revenue</td>
<td>$24,321,180</td>
<td>$23,784,784</td>
</tr>
<tr>
<td>Building and maintenance expenses</td>
<td>$(10,071,938)</td>
<td>$(10,639,116)</td>
</tr>
<tr>
<td>Administration expenses</td>
<td>$(6,938,564)</td>
<td>$(6,121,173)</td>
</tr>
<tr>
<td>Library expenses</td>
<td>$(271,010)</td>
<td>$(257,045)</td>
</tr>
<tr>
<td>Teaching program expenses</td>
<td>$(5,054,653)</td>
<td>$(4,806,845)</td>
</tr>
<tr>
<td>Open and Corporate Program – direct course costs</td>
<td>$(1,914,659)</td>
<td>$(1,817,256)</td>
</tr>
<tr>
<td>Expenses associated with venue rental revenue</td>
<td>$(522,274)</td>
<td>$(392,706)</td>
</tr>
<tr>
<td>Other expenses</td>
<td>$(458,232)</td>
<td>$(396,760)</td>
</tr>
<tr>
<td>Deficit before financing income</td>
<td>$(910,150)</td>
<td>$(646,117)</td>
</tr>
<tr>
<td>Financing income</td>
<td>$117,386</td>
<td>$174,945</td>
</tr>
<tr>
<td>Net financing income</td>
<td>$117,386</td>
<td>$174,945</td>
</tr>
<tr>
<td>Deficit for the year</td>
<td>$(792,764)</td>
<td>$(471,172)</td>
</tr>
</tbody>
</table>

Total comprehensive income for the year

$792,764

The statement of comprehensive income is to be read in conjunction with the notes to the financial statements set out on pages 36 to 47.

STATEMENT OF CHANGES IN EQUITY
For the year ended 31 December 2013

<table>
<thead>
<tr>
<th>Reserves</th>
<th>Accumulated surplus</th>
<th>Total equity</th>
</tr>
</thead>
<tbody>
<tr>
<td>$455,000</td>
<td>$3,963,588</td>
<td>$4,418,588</td>
</tr>
</tbody>
</table>

Balance at 1 January 2012

Total comprehensive income for the year

Deficit for the year

Total comprehensive income for the year

Balance at 31 December 2012

Balance at 1 January 2013

Total comprehensive income for the year

Deficit for the year

Total comprehensive income for the year

Balance at 31 December 2013

The statement of changes in equity is to be read in conjunction with the notes to the financial statements set out on pages 36 to 47.

STATEMENT OF CASH FLOWS
For the year ended 31 December 2013

<table>
<thead>
<tr>
<th>Note</th>
<th>2013</th>
<th>2012</th>
</tr>
</thead>
<tbody>
<tr>
<td>Cash flows from operating activities</td>
<td>$30,472,886</td>
<td>$25,833,523</td>
</tr>
<tr>
<td>Cash receipts from customers and contributions</td>
<td>$(27,238,711)</td>
<td>$(26,276,639)</td>
</tr>
<tr>
<td>Cash paid to suppliers and employees</td>
<td>$117,386</td>
<td>$174,945</td>
</tr>
<tr>
<td>Interest received</td>
<td>$3,351,401</td>
<td>$268,171</td>
</tr>
<tr>
<td>Net increase / (decrease) in cash from operating activities</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Cash flows from investing activities</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Acquisition of intangibles</td>
<td>$(588,872)</td>
<td>$(357,311)</td>
</tr>
<tr>
<td>Acquisition of plant and equipment</td>
<td>$(844,300)</td>
<td>$(507,946)</td>
</tr>
<tr>
<td>Net decrease in cash from investing activities</td>
<td>$(1,334,062)</td>
<td>$(865,257)</td>
</tr>
<tr>
<td>Net increase / (decrease) in cash and cash equivalents</td>
<td>$2,117,339</td>
<td>$(1,133,428)</td>
</tr>
<tr>
<td>Cash and cash equivalents at 1 January</td>
<td>$4,087,094</td>
<td>$5,220,522</td>
</tr>
<tr>
<td>Cash and cash equivalents at 31 December</td>
<td>$6,204,433</td>
<td>$4,087,094</td>
</tr>
</tbody>
</table>

The statement of cash flows is to be read in conjunction with the notes to the financial statements set out on pages 36 to 47.
NOTES TO THE FINANCIAL STATEMENTS

1. SIGNIFICANT ACCOUNTING POLICIES

The National Institute of Dramatic Art ("NIDA") is an Australian public company limited by guarantee, incorporated and domiciled in Australia. The principal registered address is 215 Anzac Parade, Kensington, NSW, 2033.

The financial report was authorised for issue by the directors on 13 March 2014.

(a) Statement of compliance
The financial report is a general purpose financial report which has been prepared in accordance with Australian Accounting Standards ("AASBs") (including Australian Interpretations) adopted by the Australian Accounting Standards Board ("AASB") and the Corporations Act 2001.

(b) Basis of preparation
The financial report is presented in Australian dollars which is NIDA’s functional currency.

The financial report is prepared on the historical cost basis.

The preparation of a financial report in conformity with Australian Accounting Standards requires management to make judgements, estimates and assumptions that affect the application of policies and reported amounts of assets and liabilities, income and expenses. The estimates and associated assumptions are based on historical experience and various other factors that are believed to be reasonable under the circumstances, the results of which form the basis of making the judgements about carrying values of assets and liabilities that are not readily apparent from other sources. Actual results may differ from these estimates. These accounting policies have been consistently applied by NIDA.

The estimates and underlying assumptions are reviewed on an ongoing basis. Revisions to accounting estimates are recognised in the period in which the estimate is revised if the revision affects only that period or in the period of the revision and future periods if the revision affects both current and future periods.

1.1 Owned assets
Items of plant and equipment are stated at cost less accumulated depreciation (see below).

1.2 Depreciation
Depreciation is charged to the statement of comprehensive income on a straight-line basis over the estimated useful lives of each item of plant and equipment. The estimated useful lives in the current and comparative period are as follows:

• plant and equipment 2 - 10 years

The depreciation method and useful lives, as well as residual values are reassessed annually.

1.3 Intangible assets
Intangible assets acquired are stated at cost less accumulated amortisation. Amortisation is charged to the statement of comprehensive income on a straight-line basis over the estimated useful life of intangible assets. The estimated useful lives in the current and comparative period are as follows:

• software 3 years
• website 5 years
• course development costs 7 years

1.4 Trade and other receivables
Trade and other receivables are stated at amortised cost less impairment losses (see accounting policy g).

1.5 Cash and cash equivalents
Cash and cash equivalents comprise cash balances, cash on hand and short-term bills receivable.

1.6 Impairment
The carrying amounts of assets are reviewed at each balance sheet date to determine whether there is any indication of impairment. If any such indication exists, the asset’s recoverable amount is estimated. An impairment loss is recognised whenever the carrying amount of an asset exceeds its recoverable amount. Impairment losses are recognised in the statement of comprehensive income, unless an asset has previously been revalued, in which case the impairment loss is recognised as a reversal to the extent of that previous revaluation with any excess recognised through profit or loss.

The recoverable amount of receivables carried at amortised cost are calculated as the present value of estimated future cash flows, discounted at the effective interest rate. Receivables with a short duration are not discounted.

As NIDA is a not-for-profit entity the recoverable amount of other assets is calculated as the depreciated replacement cost of the asset.

(c) Plant and equipment

(i) Owned assets
Items of plant and equipment are stated at cost less accumulated depreciation (see below).

(ii) Depreciation
Depreciation is charged to the statement of comprehensive income on a straight-line basis over the estimated useful lives of each item of plant and equipment. The estimated useful lives in the current and comparative period are as follows:

• plant and equipment 2 - 10 years

The depreciation method and useful lives, as well as residual values are reassessed annually.

(d) Intangible assets
Intangible assets acquired are stated at cost less accumulated amortisation. Amortisation is charged to the statement of comprehensive income on a straight-line basis over the estimated useful life of intangible assets. The estimated useful lives in the current and comparative period are as follows:

• software 3 years
• website 5 years
• course development costs 7 years

(e) Trade and other receivables
Trade and other receivables are stated at amortised cost less impairment losses (see accounting policy g).

(f) Cash and cash equivalents
Cash and cash equivalents comprise cash balances, cash on hand and short-term bills receivable.

(g) Impairment
The carrying amounts of assets are reviewed at each balance sheet date to determine whether there is any indication of impairment. If any such indication exists, the asset’s recoverable amount is estimated. An impairment loss is recognised whenever the carrying amount of an asset exceeds its recoverable amount. Impairment losses are recognised in the statement of comprehensive income, unless an asset has previously been revalued, in which case the impairment loss is recognised as a reversal to the extent of that previous revaluation with any excess recognised through profit or loss.

The recoverable amount of receivables carried at amortised cost are calculated as the present value of estimated future cash flows, discounted at the effective interest rate. Receivables with a short duration are not discounted.

As NIDA is a not-for-profit entity the recoverable amount of other assets is calculated as the depreciated replacement cost of the asset.

(h) Employee benefits

(i) Defined contribution pension plans
Obligations for contributions to defined contribution pension plans are recognised as an expense in the statement of comprehensive income as incurred.

(ii) Long-term service benefits
NIDA’s net obligation in respect of long-term service benefits, is the amount of future benefit that employees have earned in return for their service in the current and prior periods. The obligation is calculated using expected future increases in wage and salary rates including related on-costs and expected settlement dates, and is discounted using the rates attached to the Commonwealth Government bonds at the balance sheet date which have maturity dates approximating to the terms of NIDA’s obligations.

(iii) Wages, salaries and annual leave
Liabilities for employee benefits for wages, salaries and annual leave that are expected to be settled within 12 months of the reporting date represent present obligations resulting from employees’ services provided to reporting date. These are calculated at undiscounted amounts based on remuneration wage and salary rates that NIDA expects to pay as at reporting date including related on-costs, such as workers compensation insurance and payroll tax.

(i) Trade and other payables
Trade and other payables are stated at amortised cost.
NOTES TO THE FINANCIAL STATEMENTS

1. SIGNIFICANT ACCOUNTING POLICIES (CONTINUED)

(i) Revenue

(ii) Government grants
Grant funds are recognised as revenue when NIDA both gains control of the contribution and when services and obligations are rendered under the terms of the funding agreements at the fair value of the asset received. Where the contribution has been received, but the revenue recognition criteria have not yet been met, the income has been deferred until such time as the revenue recognition conditions have been met.

(iii) Revenue from rendering services
Revenue from services rendered is recognised in the statement of comprehensive income in the period when the service is provided.

(iii) Donations and sponsorships
Revenue from donations and sponsorships are recognised when they are received. Sponsorships received in advance are deferred and recognised in the statement of comprehensive income in the year to which they relate.

(k) Expenses

(i) Operating lease payments
Payments made under operating leases are recognised in the statement of comprehensive income on a straight-line basis over the term of the lease. Lease incentives received are recognised in the statement of comprehensive income as an integral part of the total lease expense and spread over the lease term.

(ii) Financing income
Interest income is recognised in the statement of comprehensive income as it accrues, using the effective interest method.

(f) Income tax
NIDA is a not-for-profit entity and exempt from paying income tax under the Income Tax Assessment Act 1936 (as amended).

(m) Goods and services tax
Revenue, expenses and assets are recognised net of the amount of goods and services tax (GST), except where the amount of GST incurred is not recoverable from the taxation authority. In these circumstances, the GST is recognised as part of the cost of acquisition of the asset or as part of the expense.

Receivables and payables are stated with the amount of GST included. The net amount of GST recoverable from, or payable to, the ATO is included as a current asset or liability in the balance sheet.

Cash flows are included in the statement of cash flows on a gross basis. The GST components of cash flows arising from investing and financing activities which are recoverable from, or payable to, the ATO are classified as operating cash flows.

(n) Donations to NIDA fund
NIDA is included on the Register of Cultural Organisations whereby all donations paid to the “National Institute of Dramatic Art – Donation Fund” which exceed $2 are tax deductible. The directors have determined that of the donations of $47,834 received in 2013 (2012: $64,221) $47,834 was retained by NIDA for bursaries (2012: $21,576) and nil (2012: $42,645) was retained for the NIDA Independent program.

(o) Capital
NIDA is a public company limited by guarantee and has no paid up capital.

The amount of capital which is capable of being called up only in the event of and for the purpose of the winding up of NIDA is not to exceed $100 per member by virtue of NIDA’s Constitution.

A person may become a member of NIDA by approval of the Board. Members are entitled to attend and vote at general meetings of NIDA. As at 31 December 2013 NIDA had 48 members (2012: 50 members).

(p) New standards and interpretations not yet adopted
No standards, amendments to standards or interpretations available for early adoption at 31 December 2013 have been applied in preparing these financial statements.

AASB 1053 Application of Tiers of Australian Accounting Standards applies for financial reporting periods beginning on or after 30 June 2013, and is available for early adoption. Adoption of this standard would result in reduced disclosures in certain areas such as financial instruments.

No further standards available for early adoption would have a material impact on the NIDA’s financial statements.
NOTES TO THE FINANCIAL STATEMENTS

2. REVENUE

<table>
<thead>
<tr>
<th></th>
<th>2013</th>
<th>2012</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td>$</td>
<td>$</td>
</tr>
<tr>
<td>Operating grant from the Australian Government</td>
<td>7,367,500</td>
<td>6,869,177</td>
</tr>
<tr>
<td>Capital works grant from the Australian Government</td>
<td>7,113,852</td>
<td>8,089,754</td>
</tr>
<tr>
<td>Box office revenue</td>
<td>63,479</td>
<td>64,221</td>
</tr>
<tr>
<td>Donations - NIDA Fund</td>
<td>611,594</td>
<td>510,000</td>
</tr>
<tr>
<td>- NIDA Fund</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Rental of venue and associated revenue</td>
<td>1,224,091</td>
<td>997,775</td>
</tr>
<tr>
<td>Bursaries and student support - NIDA Foundation Trust</td>
<td>166,457</td>
<td>185,505</td>
</tr>
<tr>
<td>Sponsorship SBW Foundation</td>
<td>100,000</td>
<td>100,000</td>
</tr>
<tr>
<td>Open and Corporate Programs</td>
<td>5,938,130</td>
<td>5,209,696</td>
</tr>
<tr>
<td>Student Fees - Full-time program</td>
<td>1,422,600</td>
<td>1,427,063</td>
</tr>
<tr>
<td>Sundry revenue</td>
<td>265,643</td>
<td>237,972</td>
</tr>
<tr>
<td>Total revenue</td>
<td>24,321,180</td>
<td>23,784,784</td>
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3. PERSONNEL EXPENSES

<table>
<thead>
<tr>
<th>Note</th>
<th>2013</th>
<th>2012</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td>$</td>
<td>$</td>
</tr>
<tr>
<td>Wages, salaries and on-costs</td>
<td>11,043,469</td>
<td>10,002,016</td>
</tr>
<tr>
<td>Superannuation</td>
<td>849,011</td>
<td>872,155</td>
</tr>
<tr>
<td>Increase / (decrease) in employee benefits provision</td>
<td>59,313</td>
<td>(38,155)</td>
</tr>
<tr>
<td></td>
<td>11,951,793</td>
<td>10,836,016</td>
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</table>

4. AUDITOR’S REMUNERATION

<table>
<thead>
<tr>
<th>Note</th>
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</tr>
</thead>
<tbody>
<tr>
<td></td>
<td>$</td>
<td>$</td>
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<tr>
<td>Audit services</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Auditors of NIDA – KPMG Australia</td>
<td>49,000</td>
<td>47,000</td>
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<tr>
<td>Audit of financial report</td>
<td></td>
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5. FINANCING INCOME

<table>
<thead>
<tr>
<th>Note</th>
<th>2013</th>
<th>2012</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td>$</td>
<td>$</td>
</tr>
<tr>
<td>Interest income</td>
<td>117,386</td>
<td>174,945</td>
</tr>
</tbody>
</table>

6. CASH AND CASH EQUIVALENTS

<table>
<thead>
<tr>
<th>Note</th>
<th>2013</th>
<th>2012</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
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<td>$</td>
</tr>
<tr>
<td>Bank balances</td>
<td>3,187,920</td>
<td>3,234,909</td>
</tr>
<tr>
<td>Bank bills receivable</td>
<td>3,010,183</td>
<td>844,585</td>
</tr>
<tr>
<td>Cash on hand</td>
<td>6,330</td>
<td>7,600</td>
</tr>
<tr>
<td>Cash and cash equivalents in the statement of cash flows</td>
<td>6,204,433</td>
<td>4,087,094</td>
</tr>
</tbody>
</table>

7. TRADE AND OTHER RECEIVABLES

<table>
<thead>
<tr>
<th>Note</th>
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</tr>
</thead>
<tbody>
<tr>
<td></td>
<td>$</td>
<td>$</td>
</tr>
<tr>
<td>Trade and other receivables</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Related party receivable from NIDA Foundation Trust</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Trade and other receivables, net</td>
<td>708,875</td>
<td>907,001</td>
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8. PLANT AND EQUIPMENT

<table>
<thead>
<tr>
<th>Note</th>
<th>2013</th>
<th>2012</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
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<td>$</td>
</tr>
<tr>
<td>Plant and equipment</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Cost</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Balance at 1 January 2012</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Acquisitions</td>
<td>4,046,006</td>
<td>507,946</td>
</tr>
<tr>
<td>Balance at 31 December 2012</td>
<td>4,553,951</td>
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</tr>
<tr>
<td>Balance at 1 January 2013</td>
<td>4,553,951</td>
<td></td>
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<tr>
<td>Acquisitions</td>
<td>645,190</td>
<td></td>
</tr>
<tr>
<td>Balance at 31 December 2013</td>
<td>5,199,141</td>
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</tr>
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</table>

<table>
<thead>
<tr>
<th>Cost</th>
<th>2013</th>
<th>2012</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td>$</td>
<td>$</td>
</tr>
<tr>
<td>Depreciation</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Balance at 1 January 2012</td>
<td>2,595,749</td>
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<tr>
<td>Depreciation charge for the year</td>
<td>550,758</td>
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</tr>
<tr>
<td>Balance at 31 December 2012</td>
<td>3,146,507</td>
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<tr>
<td>Balance at 1 January 2013</td>
<td>3,146,507</td>
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<tr>
<td>Depreciation charge for the year</td>
<td>770,335</td>
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<tr>
<td>Balance at 31 December 2013</td>
<td>3,916,842</td>
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<table>
<thead>
<tr>
<th>Cost</th>
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<th>2012</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td>$</td>
<td>$</td>
</tr>
<tr>
<td>Carrying amounts</td>
<td></td>
<td></td>
</tr>
<tr>
<td>At 1 January 2012</td>
<td>1,450,256</td>
<td></td>
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<tr>
<td>At 31 December 2012</td>
<td>1,407,444</td>
<td></td>
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<tr>
<td>At 1 January 2013</td>
<td>1,407,444</td>
<td></td>
</tr>
<tr>
<td>At 31 December 2013</td>
<td>1,282,299</td>
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</table>

9. INTANGIBLES

<table>
<thead>
<tr>
<th>Note</th>
<th>2013</th>
<th>2012</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td>$</td>
<td>$</td>
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<tr>
<td>Software</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Cost</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Balance at 1 January 2012</td>
<td>444,519</td>
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</tr>
<tr>
<td>Acquisitions</td>
<td>357,311</td>
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</tr>
<tr>
<td>Balance at 31 December 2012</td>
<td>801,830</td>
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</tr>
<tr>
<td>Balance at 1 January 2013</td>
<td>801,830</td>
<td></td>
</tr>
<tr>
<td>Acquisitions</td>
<td>588,872</td>
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</tr>
<tr>
<td>Balance at 31 December 2013</td>
<td>1,390,702</td>
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</table>
9. INTANGIBLES (CONTINUED)

Software

Amortisation

<table>
<thead>
<tr>
<th>Description</th>
<th>2013</th>
<th>2012</th>
</tr>
</thead>
<tbody>
<tr>
<td>Balance at 1 January 2012</td>
<td>355,627</td>
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<tr>
<td>Amortisation charge for the year</td>
<td>97,783</td>
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</tr>
<tr>
<td>Balance at 31 December 2012</td>
<td>453,410</td>
<td></td>
</tr>
<tr>
<td>Balance at 1 January 2013</td>
<td>453,410</td>
<td></td>
</tr>
<tr>
<td>Amortisation charge for the year</td>
<td>116,826</td>
<td></td>
</tr>
<tr>
<td>Balance at 31 December 2013</td>
<td>570,236</td>
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</tr>
</tbody>
</table>

CARRYING AMOUNTS

<table>
<thead>
<tr>
<th>Description</th>
<th>2012</th>
<th>2013</th>
</tr>
</thead>
<tbody>
<tr>
<td>At 1 January 2012</td>
<td>88,892</td>
<td>348,420</td>
</tr>
<tr>
<td>At 31 December 2012</td>
<td>348,420</td>
<td>820,466</td>
</tr>
<tr>
<td>At 1 January 2013</td>
<td></td>
<td></td>
</tr>
<tr>
<td>At 31 December 2013</td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

10. TRADE AND OTHER PAYABLES

<table>
<thead>
<tr>
<th>Description</th>
<th>2013</th>
<th>2012</th>
</tr>
</thead>
<tbody>
<tr>
<td>Trade payables</td>
<td>509,326</td>
<td>1,116,913</td>
</tr>
<tr>
<td>Other payables</td>
<td>420,507</td>
<td>386,067</td>
</tr>
</tbody>
</table>

11. EMPLOYEE BENEFITS

<table>
<thead>
<tr>
<th>Description</th>
<th>2013</th>
<th>2012</th>
</tr>
</thead>
<tbody>
<tr>
<td>Liability for long service leave</td>
<td>69,594</td>
<td>59,920</td>
</tr>
<tr>
<td>Liability for annual leave</td>
<td>411,051</td>
<td>364,006</td>
</tr>
<tr>
<td>Non Current</td>
<td>480,645</td>
<td>423,926</td>
</tr>
</tbody>
</table>

12. DEFERRED REVENUE

<table>
<thead>
<tr>
<th>Description</th>
<th>2013</th>
<th>2012</th>
</tr>
</thead>
<tbody>
<tr>
<td>Operating grant from the Australian Government</td>
<td>3,324,670</td>
<td>23,100</td>
</tr>
<tr>
<td>Corporate Program fees</td>
<td>221,429</td>
<td>188,948</td>
</tr>
<tr>
<td>Summer school fees</td>
<td>689,004</td>
<td>573,386</td>
</tr>
<tr>
<td>Venue hire</td>
<td>95304</td>
<td>76,909</td>
</tr>
<tr>
<td>Other</td>
<td>57,030</td>
<td></td>
</tr>
<tr>
<td>Total</td>
<td>4,387,437</td>
<td>862,343</td>
</tr>
</tbody>
</table>

13. ACCUMULATED SURPLUS

<table>
<thead>
<tr>
<th>Description</th>
<th>2013</th>
<th>2012</th>
</tr>
</thead>
<tbody>
<tr>
<td>Accumulated surplus at the beginning of the year</td>
<td>3,492,416</td>
<td>3,963,588</td>
</tr>
<tr>
<td>Deficit for the year</td>
<td>(792,764)</td>
<td>(471,172)</td>
</tr>
<tr>
<td>Transfers from general reserves</td>
<td>108,809</td>
<td></td>
</tr>
<tr>
<td>Accumulated surplus at the end of the year</td>
<td>2,908,641</td>
<td>3,492,416</td>
</tr>
</tbody>
</table>

14. RESERVES

<table>
<thead>
<tr>
<th>Description</th>
<th>2013</th>
<th>2012</th>
</tr>
</thead>
<tbody>
<tr>
<td>General reserves</td>
<td>455,000</td>
<td>455,000</td>
</tr>
</tbody>
</table>

15. FINANCIAL INSTRUMENTS

NIDA has exposure to the following risks from its use of financial instruments:
- credit risk
- liquidity risk
- interest rate risk

This note presents information about NIDA’s exposure to each of the above risks and its objectives, policies and processes for measuring and managing risk. Further quantitative disclosures are included throughout this note.

The Audit, Finance, Administration and Remuneration Committee has overall responsibility for the establishment and oversight of the risk management framework.

Credit risk

Credit risk represents the loss that would be recognised if counterparties failed to perform as contracted.

The carrying amount of NIDA’s financial assets represents the maximum credit exposure. NIDA’s maximum exposure to credit risk at the reporting date was:
NOTES TO THE FINANCIAL STATEMENTS

15. FINANCIAL INSTRUMENTS (CONTINUED)

NiDa’s maximum exposure to credit risk for trade receivables at the reporting date by type of customer was:

<table>
<thead>
<tr>
<th>Customer Type</th>
<th>2013</th>
<th>2012</th>
</tr>
</thead>
<tbody>
<tr>
<td>Australian Government Grant – provided by Office for the Arts, Department of Regional Australia, Local Government, Arts and Sport (formerly provided by the Department of the Prime Minister and Cabinet)</td>
<td>-</td>
<td>540,998</td>
</tr>
<tr>
<td>NiDa Foundation Trust</td>
<td>228,835</td>
<td>187,014</td>
</tr>
<tr>
<td>Other receivables</td>
<td>72,875</td>
<td>19,670</td>
</tr>
<tr>
<td>FEE-HELP (DEEWR)</td>
<td>80,275</td>
<td>-</td>
</tr>
<tr>
<td>Retail customers</td>
<td>326,890</td>
<td>159,319</td>
</tr>
<tr>
<td><strong>Total</strong></td>
<td><strong>708,875</strong></td>
<td><strong>907,001</strong></td>
</tr>
</tbody>
</table>

The Ministry for the Arts, Attorney-General’s Department (formerly provided by the Department of Regional Australia, Local Government, Arts and Sport) accounts for nil of the trade receivables carrying amount at 31 December 2013 (2012: $540,998). There are no significant concentrations of credit risk in the current year.

Impairment losses

The aging of NiDa’s trade receivables at the reporting date was:

<table>
<thead>
<tr>
<th>Age of Receivables</th>
<th>2013 Gross Impairment</th>
<th>2012 Gross Impairment</th>
</tr>
</thead>
<tbody>
<tr>
<td>Not past due</td>
<td>$560,788</td>
<td>$720,805</td>
</tr>
<tr>
<td>Past due 0-30 days</td>
<td>$56,644</td>
<td>$105,045</td>
</tr>
<tr>
<td>Past due 31-120 days</td>
<td>$42,050</td>
<td>$36,894</td>
</tr>
<tr>
<td>Past due 121 days to one year</td>
<td>$49,393</td>
<td>$44,257</td>
</tr>
<tr>
<td>More than one year</td>
<td>-</td>
<td>-</td>
</tr>
<tr>
<td><strong>Total</strong></td>
<td><strong>708,875</strong></td>
<td><strong>907,001</strong></td>
</tr>
</tbody>
</table>

Impaired amounts include amounts for which the provision for impairment has been reversed in the year.

Based on historic default rates, NiDa believes that no collective impairment allowance is necessary.

The movement in the allowance for impairment in respect of loans and receivables during the year was as follows:

<table>
<thead>
<tr>
<th>Date</th>
<th>2013</th>
<th>2012</th>
</tr>
</thead>
<tbody>
<tr>
<td>Balance as at 1 January</td>
<td>-</td>
<td>-</td>
</tr>
<tr>
<td>Impairment loss recognised</td>
<td>-</td>
<td>8,805</td>
</tr>
<tr>
<td>Receivables written off</td>
<td>-</td>
<td>(8,805)</td>
</tr>
<tr>
<td>Balance as 31 December</td>
<td>-</td>
<td>-</td>
</tr>
</tbody>
</table>

Liquidity risk

Liquidity risk is the risk that NiDa will not be able to meet its financial obligations as they fall due. NiDa’s approach to managing liquidity is to ensure, as far as possible, that it will always have sufficient liquidity to meet its liabilities when due, under both normal and stressed conditions, without incurring unacceptable losses or risking damage to NiDa’s reputation.

The following are the contractual maturities of financial liabilities:

<table>
<thead>
<tr>
<th>Date</th>
<th>Carrying amount</th>
<th>Contractual cash flows</th>
<th>6 months or less</th>
<th>6-12 months</th>
<th>1-2 years</th>
<th>2-5 years</th>
<th>More than 5 years</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>31 December 2013</strong></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Financial liabilities</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Trade and other payables</td>
<td>708,875</td>
<td>708,875</td>
<td>907,001</td>
<td>907,001</td>
<td>-</td>
<td>-</td>
<td>-</td>
</tr>
<tr>
<td><strong>31 December 2012</strong></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Financial liabilities</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Trade and other payables</td>
<td>1,502,980</td>
<td>1,502,980</td>
<td>1,502,980</td>
<td>1,502,980</td>
<td>-</td>
<td>-</td>
<td>-</td>
</tr>
</tbody>
</table>

Interest rate risk

In respect of income-earning financial assets (cash and cash equivalents), the following table indicates their effective interest rates at the balance sheet date and the periods in which they reprice.

<table>
<thead>
<tr>
<th>Note</th>
<th>Effective interest rate</th>
<th>Total</th>
<th>6 months or less</th>
<th>Effective interest rate</th>
<th>Total</th>
<th>6 months or less</th>
</tr>
</thead>
<tbody>
<tr>
<td>6</td>
<td>3.02%</td>
<td>6,204,433</td>
<td>6,204,433</td>
<td>4.28%</td>
<td>4,087,094</td>
<td>4,087,094</td>
</tr>
</tbody>
</table>

Sensitivity analysis for cash at bank and bills receivable

A change of 100 basis points in interest rates would have increased or decreased NiDa’s profit by $51,458 (2012: $46,538).

Fair values

Fair values versus carrying amounts

The fair values of financial assets and liabilities, together with the carrying amounts shown in the balance sheet, are as follows:

<table>
<thead>
<tr>
<th>Date</th>
<th>Carrying amount</th>
<th>Fair value</th>
<th>31 December 2013</th>
<th>Carrying amount</th>
<th>Fair value</th>
<th>31 December 2012</th>
<th>Carrying amount</th>
<th>Fair value</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>31 December 2013</strong></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Financial liabilities</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Trade and other payables</td>
<td>708,875</td>
<td>708,875</td>
<td>907,001</td>
<td>907,001</td>
<td>-</td>
<td>-</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Cash and cash equivalents</td>
<td>6,204,433</td>
<td>6,204,433</td>
<td>4,087,094</td>
<td>4,087,094</td>
<td>-</td>
<td>-</td>
<td></td>
<td></td>
</tr>
<tr>
<td><strong>31 December 2012</strong></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Financial liabilities</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Trade and other payables</td>
<td>1,502,980</td>
<td>1,502,980</td>
<td>1,502,980</td>
<td>1,502,980</td>
<td>-</td>
<td>-</td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

Sensitivities analysis for cash at bank and bills receivable

A change of 100 basis points in interest rates would have increased or decreased NiDa’s profit by $51,458 (2012: $46,538).
NOTES TO THE FINANCIAL STATEMENTS

16. OPERATING LEASES

Leases as lessee

Non-cancellable operating lease rentals are payable as follows:

<table>
<thead>
<tr>
<th></th>
<th>2013</th>
<th>2012</th>
</tr>
</thead>
<tbody>
<tr>
<td>Less than one year</td>
<td>$</td>
<td>$</td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
</tr>
</tbody>
</table>
NIDA has a lease agreement in respect of premises at Alexandria to be used for the storage of archival material. The lease expired on 31 December 2010. NIDA continues to lease the premises on a monthly tenancy.

NIDA occupies premises which are leased from the Commonwealth Government. The lease is effective until 2027 with further options until 2077. Rental is $1 per annum if demanded by the lessor.

During the year ended 31 December 2013 $176,465 was recognised as an expense in the statement of comprehensive income in respect of operating leases (2012: $100,000).

17. CONTINGENT LIABILITIES AND CONTINGENT ASSETS

The directors are not aware of any contingent liability or contingent asset.

18. RECONCILIATION OF CASH FLOWS FROM OPERATING ACTIVITIES

<table>
<thead>
<tr>
<th></th>
<th>2013</th>
<th>2012</th>
</tr>
</thead>
<tbody>
<tr>
<td>Deficit for the year</td>
<td>(792,764)</td>
<td>(471,172)</td>
</tr>
<tr>
<td>Adjustments for:</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Depreciation and amortisation</td>
<td>887,161</td>
<td>648,541</td>
</tr>
<tr>
<td>Amounts set aside to provisions</td>
<td>59,313</td>
<td>(38,155)</td>
</tr>
<tr>
<td>Operating profit before changes in working capital and provisions</td>
<td>153,710</td>
<td>139,214</td>
</tr>
<tr>
<td>Change in trade and other receivables</td>
<td>198,126</td>
<td>(256,136)</td>
</tr>
<tr>
<td>Change in prepayments</td>
<td>47,618</td>
<td>(108,205)</td>
</tr>
<tr>
<td>Change in trade and other payables</td>
<td>(573,147)</td>
<td>34,133</td>
</tr>
<tr>
<td>Change in deferred income</td>
<td>3,525,094</td>
<td>(77,177)</td>
</tr>
<tr>
<td>Net increase in cash from operating activities</td>
<td>3,351,401</td>
<td>(268,171)</td>
</tr>
</tbody>
</table>

19. KEY MANAGEMENT PERSONNEL DISCLOSURES

The key management personnel compensation included in “personnel expenses” (see note 3) is as follows:

<table>
<thead>
<tr>
<th></th>
<th>2013</th>
<th>2012</th>
</tr>
</thead>
<tbody>
<tr>
<td>Short-term employee benefits</td>
<td>$354,179</td>
<td>$407,398</td>
</tr>
<tr>
<td>Post-employment benefits</td>
<td>$32,626</td>
<td>$45,042</td>
</tr>
<tr>
<td>Other long-term benefits</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Termination benefits</td>
<td></td>
<td></td>
</tr>
<tr>
<td><strong>Total</strong></td>
<td>$386,805</td>
<td>$452,440</td>
</tr>
</tbody>
</table>

These amounts include reimbursements to the University of NSW in respect of employment of NIDA’s Executive Director.

From time to time, directors of NIDA may be provided with tickets to attend plays or functions at NIDA in their capacity as a director; however the value of the benefit received is insignificant. There were no other transactions with key management personnel during the year ended 31 December 2013 (2012: Nil).

There have been related party transactions between:

- NIDA and the NIDA Foundation Trust. In 2013 NIDA incurred expenses and received reimbursement from NIDA Foundation Trust of $65,263 (2012: $41,984). NIDA leases storage space from the NIDA Foundation Trust for the sum of $176,465 per year. NIDA also manages the running expenses of the storage area and is reimbursed in full by the NIDA Foundation Trust.
- NIDA and the SBW Foundation. NIDA received $100,000 (2012: $100,000) of sponsorship income from SBW Foundation in relation to the Artist-in-Residence program.

There were no other related party transactions during the year ended 31 December 2013 (2012: Nil).

20. ECONOMIC DEPENDENCY

NIDA is primarily dependent upon receipt of grants from the Ministry for the Arts, Attorney-General’s Department (formerly provided by the Department of Regional Australia, Local Government, Arts and Sport) to ensure it can continue to select, educate and train talented people in preparation for a range of professional careers in the entertainment industry.

DIRECTORS' DECLARATION

In the opinion of the directors of The National Institute of Dramatic Art (“NIDA”): (a) the financial statements and notes, set out on pages 34 to 47, are in accordance with the Corporations Act 2001, including:

   (i) giving a true and fair view of NIDA’s financial position as at 31 December 2013 and of its performance for the financial year ended on that date; and

   (ii) complying with Australian Accounting Standards (including the Australian Accounting Interpretations) and the Corporations Regulations 2001;

(b) there are reasonable grounds to believe that NIDA will be able to pay its debts as and when they become due and payable.

Signed in accordance with a resolution of the directors:

Jennifer Bott
Chairman
Sydney
13 March 2014

Director

Bruce K Cutler
Sydney
13 March 2014
Independent auditor’s report to the members of The National Institute of Dramatic Art

We have audited the accompanying financial report of The National Institute of Dramatic Art (the Company), which comprises the statement of financial position as at 31 December 2013, and the statement of comprehensive income, statement of changes in equity and statement of cash flows for the year ended on that date, notes 1 to 20 comprising a summary of significant accounting policies and other explanatory information and the directors’ declaration.

Directors’ responsibility for the financial report

The directors of the Company are responsible for the preparation of the financial report that gives a true and fair view in accordance with Australian Accounting Standards and the Corporations Act 2001 and for such internal control as the directors determine is necessary to enable the preparation of the financial report that is free from material misstatement, whether due to fraud or error.

Auditor’s responsibility

Our responsibility is to express an opinion on the financial report based on our audit. We conducted our audit in accordance with Australian Auditing Standards. These Auditing Standards require that we comply with relevant ethical requirements relating to audit engagements and plan and perform the audit to obtain reasonable assurance whether the financial report is free from material misstatement.

An audit involves performing procedures to obtain audit evidence about the amounts and disclosures in the financial report. The procedures selected depend on the auditor’s judgement, including the assessment of the risks of material misstatement of the financial report, whether due to fraud or error. In making those risk assessments, the auditor considers internal control relevant to the entity’s preparation of the financial report that gives a true and fair view in order to design audit procedures that are appropriate in the circumstances, but not for the purpose of expressing an opinion on the effectiveness of the entity’s internal control. An audit also includes evaluating the appropriateness of accounting policies used and the reasonableness of accounting estimates made by the directors, as well as evaluating the overall presentation of the financial report.

We performed the procedures to assess whether in all material respects the financial report presents fairly, in accordance with the Corporations Act 2001 and Australian Accounting Standards, a true and fair view which is consistent with our understanding of the Company’s financial position and of its performance. We believe that the audit evidence we have obtained is sufficient and appropriate to provide a basis for our audit opinion.

Independence

In conducting our audit, we have complied with the independence requirements of the Corporations Act 2001.

Auditor’s opinion

In our opinion the financial report of The National Institute of Dramatic Art is in accordance with the Corporations Act 2001, including:

(i) giving a true and fair view of the Company’s financial position as at 31 December 2013 and of its performance for the year ended on that date; and

(ii) complying with Australian Accounting Standards and the Corporations Regulations 2001.

Lead Auditor’s Independence Declaration under Section 307C of the Corporations Act 2001

To: the directors of The National Institute of Dramatic Art

I declare that, to the best of my knowledge and belief, in relation to the audit for the financial year ended 31 December 2013 there have been:

(i) no contraventions of the auditor independence requirements as set out in the Corporations Act 2001 in relation to the audit; and

(ii) no contravention of any applicable code of professional conduct in relation to the audit.

KPMG

Tracey Driver
Partner
Sydney
13 March 2014

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